PREVIEW

JULY/SEPT 1988 141

PROFILE OF AN ARTIST/MARY KAY/GRANT LINGARD

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CSA PREVIEW

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Monday-Friday 10am–4.30pm
Saturday-Sunday 2pm–4.30pm

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Design Update

As you will have probably already noticed PREVIEW has undergone some changes. This new design is by Ralph Lawrence who, before returning to Christchurch after graduating from the University School of Fine Arts in design, worked as a freelance designer in Australia, Wellington and Queenstown.

Recent and Forthcoming Exhibitions

Already half way through 1988! Recent exhibitions of note have included work from all types of media. Mark Lander's March installation in the Mair Gallery used this somewhat daunting space to great effect. Lander continues investigations into the elements of our landscape. His art is a process of transformation using minerals and vegetation (the land itself) to make paper which conveys his statement.

Alan Pearson's work from his Auckland sojourn in the 1970's made a strong impact. Pearson exerts a powerful presence and these works on paper, although physically small, were no exception.

On a quieter note, Mark Cross, had his first solo show in Christchurch at the C.S.A. His brooding, super realist style commands attention. Cross will be exhibiting at the C.S.A. in 1990.

Later in April, exhibitions by Maurie Angelo, Paul Dew, 28 Christchurch Artists and Gary Tricker, reflected the range and quality of work that can be seen at the C.S.A. Angelo's high key improvisations on the McKenzie landscape pointed towards new directions for this artist.

In early May, Armstrong's exhibition combined his well known loose hangings with recent forays into stained glass, carpets and rectangular format paintings in a memorable exhibition.

As I write this column, we are currently exhibiting watercolours by Michael Eaton of the High country. I hope you saw it. The quality of this exhibition and others mentioned attest to the energy and quality in the visual arts in Christchurch.

Do come to the gallery and take time to look

Chris Taylor

MIXED
MEDIA

1988 C.S.A. Guthrey Travel Award for Art
Applications Close 29 August 1988

The object of the award is to enable a promising or established artist to visit and study in Australia.

The award will take the form of an economy class return air passage from Christchurch to Sydney, by Air New Zealand, and accommodation in Australia. Total Value — $750.00. Plus a sum of $750.00 towards the cost of travelling within Australia. The winner will be required to meet all other expenses and stay in Australia for not less than three weeks.

Reservations for air flights and accommodation must be made 35 days before departure with A R Guthrey Travel and Shipping Limited.

To be eligible, applicants must be resident in Canterbury or must be working members or associate members or student members of the Canterbury Society of Arts. For the purpose of this regulation, Canterbury is defined as the territory bounded by the Clarence and Waitaki Rivers.

To find out more and pick up entry forms, call at the gallery soon.

A New Staff Member

A belated welcome to Joanna Braithwaite who began work as a Gallery Assistant at the C.S.A. in February. Joanna is a painter, with work in the Robert McDougall Collection and many private collections. Joanna fills the gap left by Grant Banbury who has taken a years leave upon receiving the Olivia Spencer Bower Award.

The 5th Kanagawa Biennial World Children's Art Exhibition

Japan — March 1989.
Entries to be received by September 30, 1988.
Entry forms available at the C.S.A. gallery.

46th International Competition of Art Ceramics

Faenza 22 July–8 October 1989.
Information brochures available from C.S.A.

Lion Breweries Art Awards — Cambridge

18–26 October.
Subject: The N.Z. Scene.
Entry forms by 30 September to:
Exhibition Co-ordinator, 3 Marnane Tce, Hamilton.

Attention Paper Makers

Adrienne Rewi, an artist/papermaker is compiling a comprehensive and diverse sample range of handmade papers by New Zealand papermakers, which she will be presenting to overseas and New Zealand Papermaking Resource Centres. For further information please contact as soon as possible at 52 Cole Street, Masterton.

Cover / Wallace Crossman

GRANT LINGARD

"Visual Projects"

JONATHON SMART

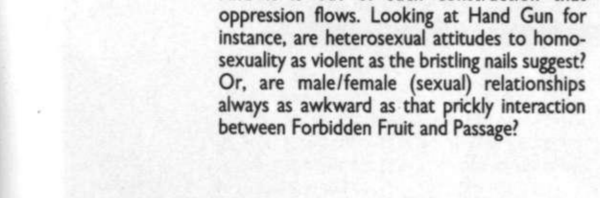
Grant Lingard, last year's CSA Guthrey's Travel Award winner, recently had his fourth solo show in the Jonathan Jensen Gallery, High St. It raised questions. Questions to do with content, materials and audience. Issues important, I think, to art engaging sexuality and politics. For merely shocking the public in to accepting art at sexual expression is problem enough. But as Douglas Crimp has warned: gay people "almost never feel empowered to speak, to speak, that is, as gay people, from a developed discourse of their own; and this is as true in the art world as anywhere else."[1]

Yet Lingard has developed a discourse, a style in art, that in Canterbury at least, is his own. It has been based on found objects and a "rugged" constructivist ethic that recalls Art Povera, and the work of contemporary Australian sculptor Wayne Nixon. And it is subtly and evocatively coloured — painted even.[2]

But what is distinctively Lingard is the desire to work in to minimal form, maximum figurative content. Previously, dualism was an important part of this strategy. Visual oppositions dominated compositions and content in the Skeletons show (James Paul, June 1985), of pieces like Black and White and The Vessel-Cocked. And Windows Light (James Paul, October 1986), his next installation, also played on this idea. But opposing white and black, and positive with negative form is to indulge in heterosexual metaphor.

Now, appropriately, Lingard's visual forms are equivalents not oppositions. They form mirror images. Duets perhaps. In this show, belts, black rose and phallus echo each other in Fellow Ship, First Touch and Hand Gun respectively. This is Lingard's vocabulary refined. Not only is it his own, but to use Crimp's phrase, it is (suitably) "their own."[3]

But this compositional and metaphorical equivalence was not adhered to throughout the show. The reason for this lay probably in the title: Incident In The Park. This would have been read mainly in terms of a heterosexual encounter — violent or otherwise. So deliberately then, Lingard was trying to embrace a heterosexual audience.

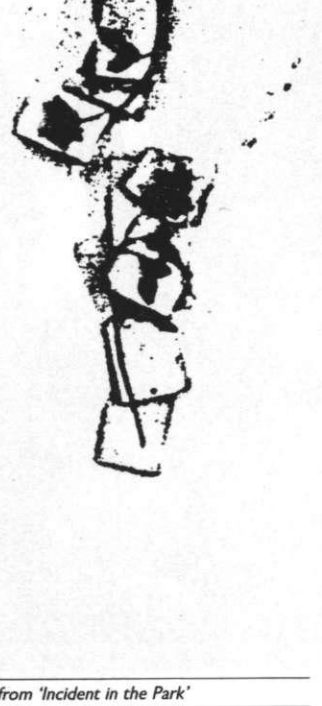


For he wanted, I think, that audience to examine their own attitudes to sexuality. Attitudes, like gender itself, that are culturally more than they are biologically constructed. And it is out of such construction that oppression flows. Looking at Hand Gun for instance, are heterosexual attitudes to homosexuality as violent as the bristling nails suggest? Or, are male/female (sexual) relationships always as awkward as that prickly interaction between Forbidden Fruit and Passage?

Incident In The Park was hung to suggest an encounter, a narrative. First up, a meeting — in Fellow Ship. Then the context of that meeting was established in pieces ranging from First Touch, under Full Moon, to Verge and Window In. Beyond Bench Talk (another visual equivalent with pretty green construction adding to a delightfully oral metaphor), Lingard

moved steadily towards the consummation, Like Walking On Water. Now seriously, was it ever as good at that?

It comprised pieces of carpet and carpet underlay. The encounter had moved inside. After glances and babbling conversation a record is put on. (The titles Sideways Glance, Babble Oñ, and Stupid Cupid — a pop song — imply this.) Then, amongst soft felt and carpet phallus, a stark red vulva. Hard.[4] The reverse of what we expect. Shapes rolled, folded, hollow and full. A more formal, aesthetic discourse this. High art, beside the earlier descriptive stencils and signifiers of the park: a slatted toilet window; Ballins crate as moth; and carpet squares (hung to parody landscape painting) a thick grass green verge.

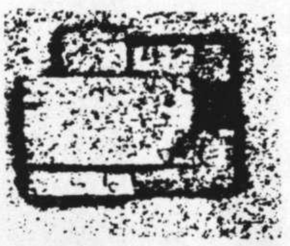


Works from 'Incident in the Park'

Grant Lingard

Still, Lingard's content was consistent to the end: descriptive, then just suggested in pieces where sensuous material and form all but overwhelmed. And by the end, even the punning titles (word pairs that echo compositions are a typical device) asserted less of Lingard's intent.

This content, like the process and materials challenges people's notions of art. Lingard's main problem however,[5] is to connect such politically vigilant forms of art process and interpretation to on-going political-social practice. In the context of art audiences and the art institution, we must (to paraphrase Edward Said[6]), open culture to the experiences of Others, those who have remained outside the norms manufactured by insiders. One can only prompt change by exposing people to "other" ideas — to the views from the margins, of "minorities" one could say.



If culture is viewed as text (in the tradition of Saussure), then challenging the dominant discourses, the dominant signifying codes, is the moral and political project of artists like Lingard. There is skill involved not only in forming ones own visual codes, but also in using that of the dominant order in ways that subtly undermines it.

Lingard's reworking Minimal and found object art traditions (now enshrined within Modernism) towards figuration and politics is just this sort of revision. And in a show to do with Aids planned for the CSA late this year, Lingard (with others) will hopefully continue the project.

1. D. Crimp, in "Strategies of Public Address; Which Media, Which Publics?" from Discussions In Contemporary Culture, No 1, Dia Art Foundation, Hal Foster ed, Bay press, Seattle, 1987, p. 32.
2. Lingard graduated in Painting from Ilam in 1984.
3. Taking signs like the belt and (bound) erect phallus so heavily coded in terms of violent, leathered heterosexuality, and suggesting with them a different, gentler reality, is the art political strategy, the project recommended at the end of this essay.
4. It was folded in linoleum.
5. It is the same for anyone interested in working politics in to art.
6. E.W. Said, "Opponents, Audiences, Constituencies and Community," in Postmodern Culture, Hal Foster ed, Pluto Press 1985, p. 158.

Portrait of the artist as a young woman.

Mary Kay

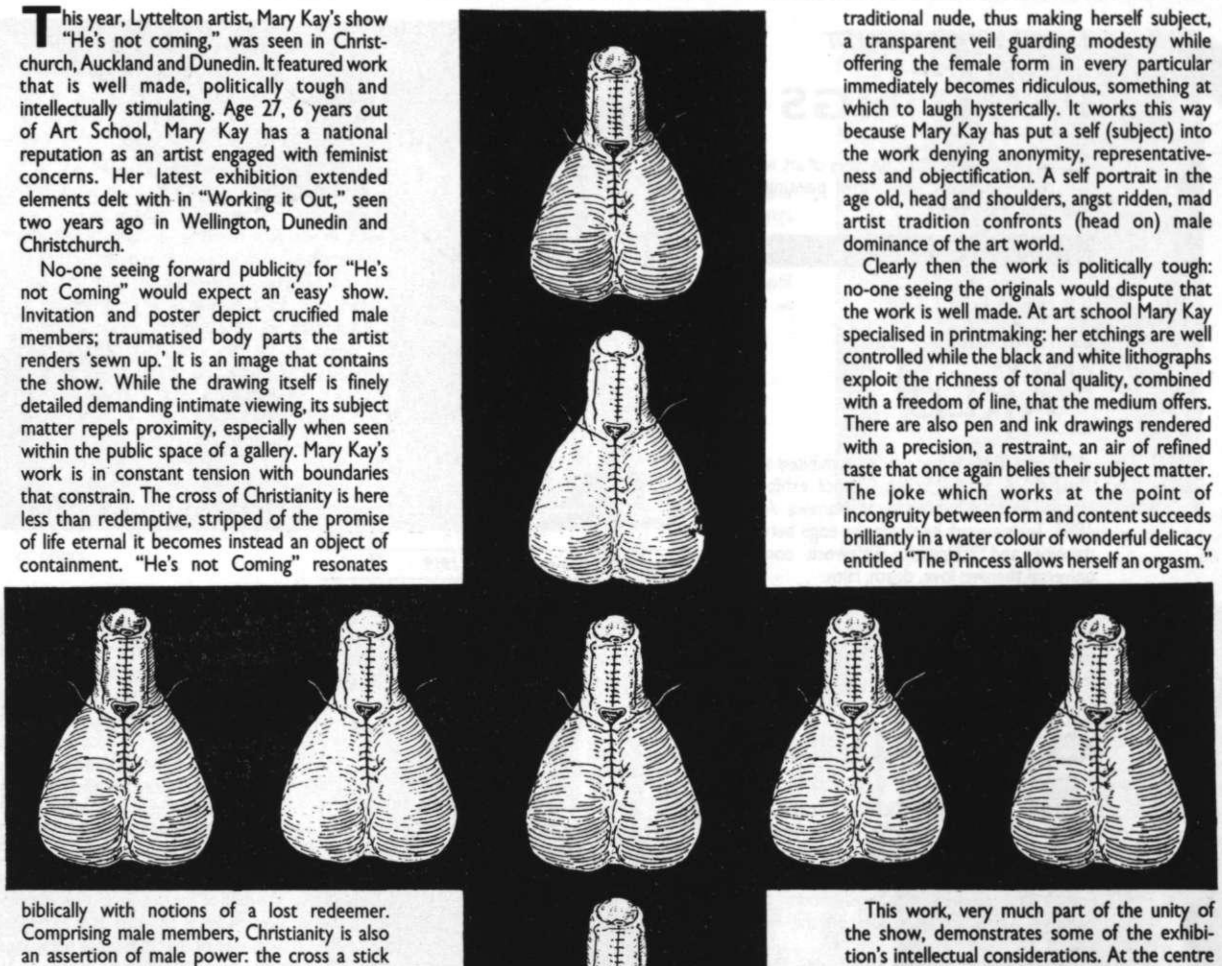
MARY KAY

SHONA SMITH

"In constant tension with boundaries that constrain"

This year, Lyttelton artist, Mary Kay's show "He's not coming," was seen in Christchurch, Auckland and Dunedin. It featured work that is well made, politically tough and intellectually stimulating. Age 27, 6 years out of Art School, Mary Kay has a national reputation as an artist engaged with feminist concerns. Her latest exhibition extended elements delt with in "Working it Out," seen two years ago in Wellington, Dunedin and Christchurch.

No-one seeing forward publicity for "He's not Coming" would expect an 'easy' show. Invitation and poster depict crucified male members; traumatised body parts the artist renders 'sewn up.' It is an image that contains the show. While the drawing itself is finely detailed demanding intimate viewing, its subject matter repels proximity, especially when seen within the public space of a gallery. Mary Kay's work is in constant tension with boundaries that constrain. The cross of Christianity is here less than redemptive, stripped of the promise of life eternal it becomes instead an object of containment. "He's not Coming" resonates biblically with notions of a lost redeemer. Comprising male members, Christianity is also an assertion of male power: the cross a stick to ensure conformity within specified bounds. But these are traumatised body parts: traumatised as opposed to healthy, part as opposed to whole. Mary Kay's politics may be tough but they are also honest: she depicts the damaging effects of obsessions with omnipotence.



He's not coming/Mary Kay

Targeting the corrupting influence of power itself means of course that no group that has ever exercised power or aspired to it is immune. This is apparent in the works which comprise the actual exhibiton. For example, a group of three etchings in pinky/red on cream oval shaped paper, feature at their respective centres a tiny foetus, a clitoris and an aroused clitoris. All three are enclosed by decorative and delicate paisley curves. It sounds terribly female and it is — terribly. In such works feminist urgings to women to perceive the place of intense female pleasure as positive rather than negative (a clitoris rather than an orifice) become another imposition. Women, for centuries conditioned to ignore their sexual organs (although not their reproductive ones), for generations informed of their penis envy, are now being given a new set of instructions by the latest power elite — feminists. What makes Mary Kay's work so rich, however, is the multiplicity of readings it offers. The same three etchings at another moment are a vibrant celebration of female sexuality.

Often the most potent political weapon is humour: there is an acid wit in the work which serves to sharpen its cutting edge. Several lithographic portraits take an incisive crack at the objectification of women by the art establishment. By appropriating works of the 'masters' Mary Kay literally draws attention to the power of the male gaze. When the artist imposes an image of her own head on the traditional nude, thus making herself subject, a transparent veil guarding modesty while offering the female form in every particular immediately becomes ridiculous, something at which to laugh hysterically. It works this way because Mary Kay has put a self (subject) into the work denying anonymity, representativeness and objectification. A self portrait in the age old, head and shoulders, angst ridden, mad artist tradition confronts (head on) male dominance of the art world.

Clearly then the work is politically tough: no-one seeing the originals would dispute that the work is well made. At art school Mary Kay specialised in printmaking: her etchings are well controlled while the black and white lithographs exploit the richness of tonal quality, combined with a freedom of line, that the medium offers. There are also pen and ink drawings rendered with a precision, a restraint, an air of refined taste that once again belies their subject matter. The joke which works at the point of incongruity between form and content succeeds brilliantly in a water colour of wonderful delicacy entitled "The Princess allows herself an orgasm."

This work, very much part of the unity of the show, demonstrates some of the exhibition's intellectual considerations. At the centre of the painting is an image of the artist's head on the shoulders of a copy of Giorgione's ethereal Venus (C.1500). Giorgione is said to have "invented idyllic pictures with no intellectually conceived iconographic meaning". Mary Kay's work gives the lie to such a claim demonstrating instead that Giorgione's creation reeks with assumptions about women. The Edmond's 'Sure to Rise' oval frame insulates Mary Kay's Venus from a myriad of Surprise Peas. Visually the work is restful in watercolour subtlty: its surprise is wonderfully disruptive. The convention of a nude woman depicted with hand strategically draped to shield her modesty is completely translated when "The Princess allows herself an Orgasm". The model's tranquility comes from a self-satisfaction which renders the male gratuitous. Exploring the notion of auto-eroticism has been a significant part of feminist discourse at least since the seventies. Mary Kay's water colour pastiche of Giorgione, Edmonds, Surprise Peas, and the fairy tale, "The Princess and the Pea", engages in postmodernist practice of effacing essentially modernist boundaries between high culture and popular or commercial culture. Working within the context of a society that abounds in machines for reproduction (photocopier, camera etc.) the artist deliberately uses simulacra and intertextuality (in titles) to facilitate a new formal inventiveness. Difference is made to relate in a way which suggests an artist striving not only for a particular aesthetic effect but also exploring tensions between imaginary existence and existence in the real world. Producing work that is interesting, relevant and 'good' art, at such a tender age, must make Mary Kay, as the pundits would put it, 'one to watch'. ••

EXHIBITIONS

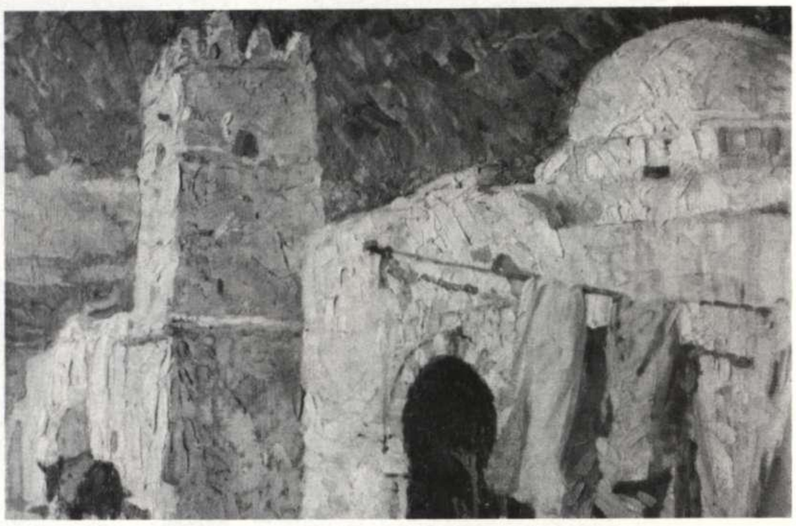
11 JULY–14 AUGUST
13–24 JULY
PREVIEW 12 JULY

RICHARD OZANNE *13–24 JULY*
GRANT TAKLE *13–24 JULY*
JAN CHAFFEY *13–24 JULY*

11 JULY–14 AUGUST

HISTORICAL
PAINTINGS

For the viewers and collectors of art works this exhibition will show paintings of significant importance.



Mosque and Hamman, Tunisia 1919
Sydney Lough Thompson

13–24 JULY
Constructions

GRANT
TAKLE

Grant Takle has previously exhibited at the C.S.A. in the Youth Council exhibition. He had a solo exhibition at Manawa Art in 1987. Takle's work explores the edge between painting and sculpture. His work contains universal themes: love, death, faith. ••

13–24 JULY
New Zealand
The Vision of an American Painter

RICHARD
OZANNE

American painter, Richard Ozanne, first began study in New York with Revington Arthur, a profound expressionist and pupil of famed painter, Arshile Gorky. He later visited France and studied with well-known artist, Gustave Nebel, in his studio on the French Riviera.

After extensive study in Europe, Mr. Ozanne returned to New York for graduate work at Columbia University and special studies at the Art Students League under David Leffel, Thomas Fogarty and Robert Hale (distinguished painter and former director of New York's Metropolitan Museum). In his search for new ideas and concepts, he travelled extensively throughout the world. One of Mr. Ozanne's most inspirational visits was to the beautiful country of New Zealand in June of 1987. His landscapes were compiled from sketches, and on location, from the range and intensity of a New Zealand panorama, to the dynamic ice laden South Island mountains.

He comments, "one sees a touch of every corner of the world in New Zealand, as though many great masters had composed the very essence of the landscapes before me." We invite you to a unique experience — New Zealand . . . the Vision of an American Painter — at the CSA Gallery, July 11–24, 1988. ••

Richard Ozanne

The Slip, Duvauchelles/Jan Chaffey

13–24 JULY
Solo Exhibition

JAN
CHAFFEY

Graduated D.F.A. Canterbury, joined the N.Z. Players Theatre Trust in Wellington as set designer. After that for many years the High Country of the South Island was my home.

On returning to Christchurch I became involved with tutoring, mainly with students of Landscape Architecture, Lincoln College.

Just over two years ago I began to paint again — it was like jumping off a cliff! — and as exciting.

This is my first solo exhibition. ••

EXHIBITIONS

28 JULY–14 AUGUST
PREVIEW 27 JULY

DIANE MILLER	***28 JULY–14 AUGUST***
HAGLEY	***28 JULY–14 AUGUST***
KEN ROBINSON	***28 JULY–14 AUGUST***
OPTIONS: RECENT DESIGN TRENDS IN CONTEMPORARY FURNITURE	***28 JULY–14 AUGUST***

28 JULY–14 AUGUST
Group Show

HAGLEY

The **Hagley** exhibition will be a unique opportunity to celebrate the redevelopment of Hagley High School and to demonstrate the depth of talent of those who are or have been associated with the school art department. Past and present students have been invited to exhibit along with the teachers. The theme of the show is the soon to be demolished, Old School Block. The present students, all seniors, will be set the task of producing a series of drawings that will contribute to a painting or print for the show. Past students, both Fine Arts students and Graduates, will have a weekend get together/workshop. They will have free run of the school so that they can gather visual information in the form of drawings or photos, to be later processed into paintings or prints. ••

28 JULY–14 AUGUST
Preview 27 July 8pm Wednesday

DIANE
MILLER

Diane Miller is a recent graduate from Ilam School of Fine Arts. Her bold paintings have already captured the attention of visitors to the Suter Biennale. A selection of her recent works were shown at the C.S.A. in April resulting in a sell-out show. ••

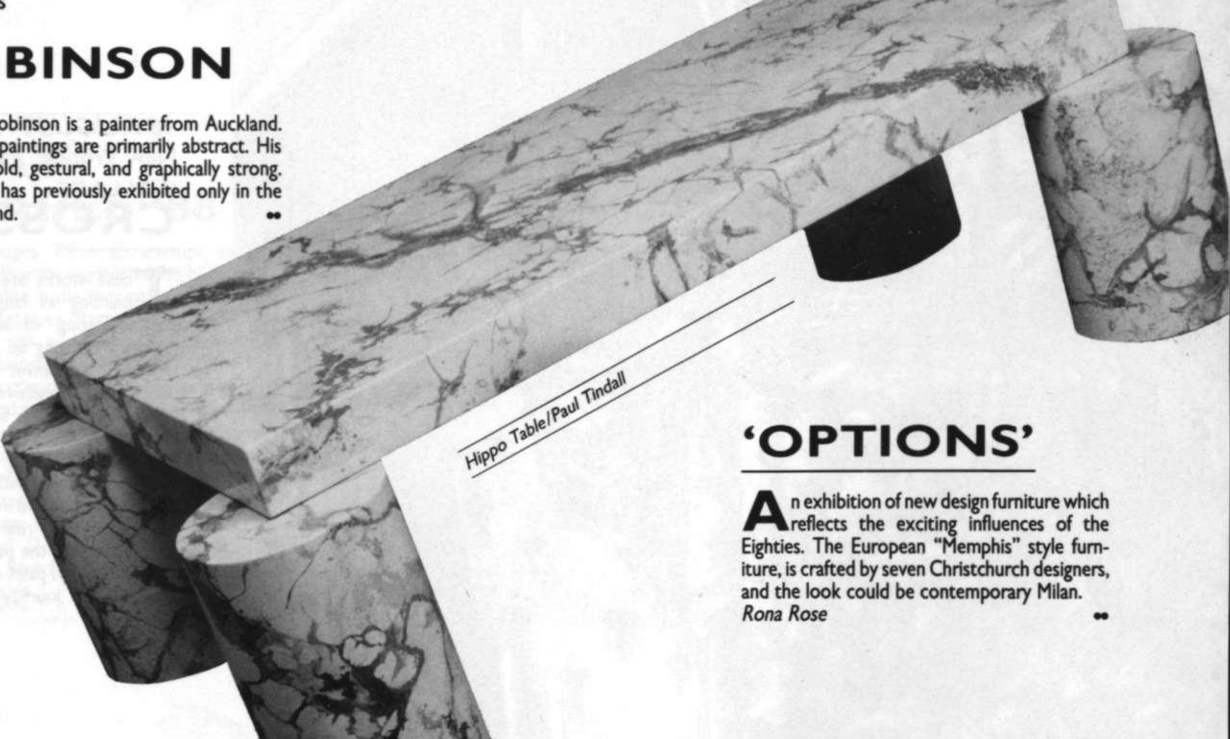
Figure/Dianne Miller

Hagley High School

28 JULY–14 AUGUST
Paintings

KEN
ROBINSON

Ken Robinson is a painter from Auckland. The paintings are primarily abstract. His work is bold, gestural, and graphically strong. This artist has previously exhibited only in the North Island. ••



Hippo Table/Paul Tindall

'OPTIONS'

An exhibition of new design furniture which reflects the exciting influences of the Eighties. The European "Memphis" style furniture, is crafted by seven Christchurch designers, and the look could be contemporary Milan.
Rona Rose ••

EXHIBITIONS

18 AUGUST – 4 SEPTEMBER
PREVIEW 17 AUGUST

LINDA WOOD	***18 AUGUST–4 SEPTEMBER***
WALLACE CROSSMAN	***18 AUGUST–4 SEPTEMBER***
CLAY SHAPES	***18 AUGUST–4 SEPTEMBER***
BEYOND FOUR STRAIGHT SIDES: GROUP EXHIBITION	***18 AUGUST–4 SEPTEMBER***

18 AUGUST–4 SEPTEMBER

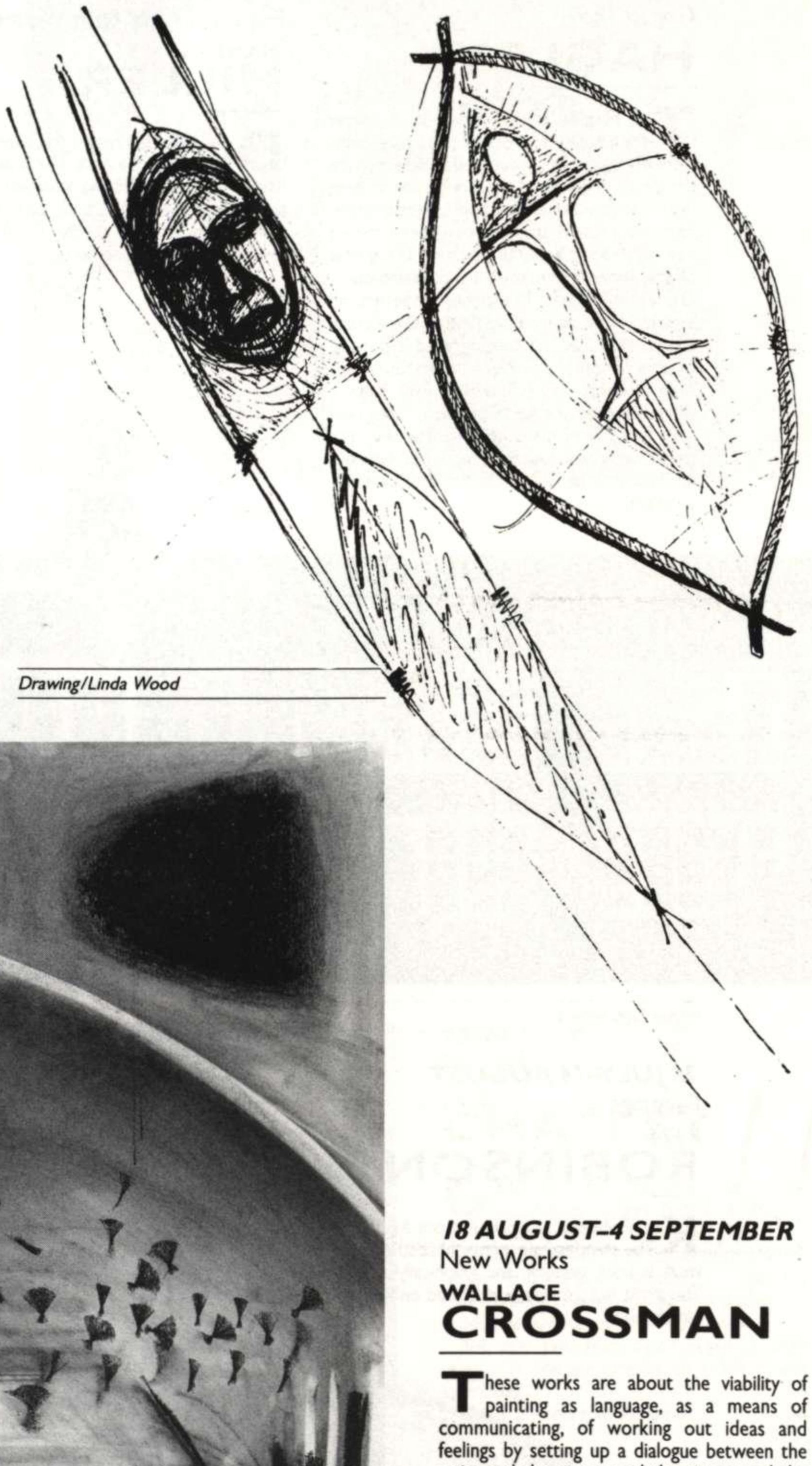
LINDA WOOD

The work for this show has grown with me in my little one room flat. I haven't had money very often so materials are simple — They started off wholly natural: — flax paper; poplar wood; spices; beetroot juice; charcoal; bonfire ash etc — But I have added oils and pastels since for I wanted richer, brighter colours. Some work is done on interfacing which is cheap, pliable and absorbant.

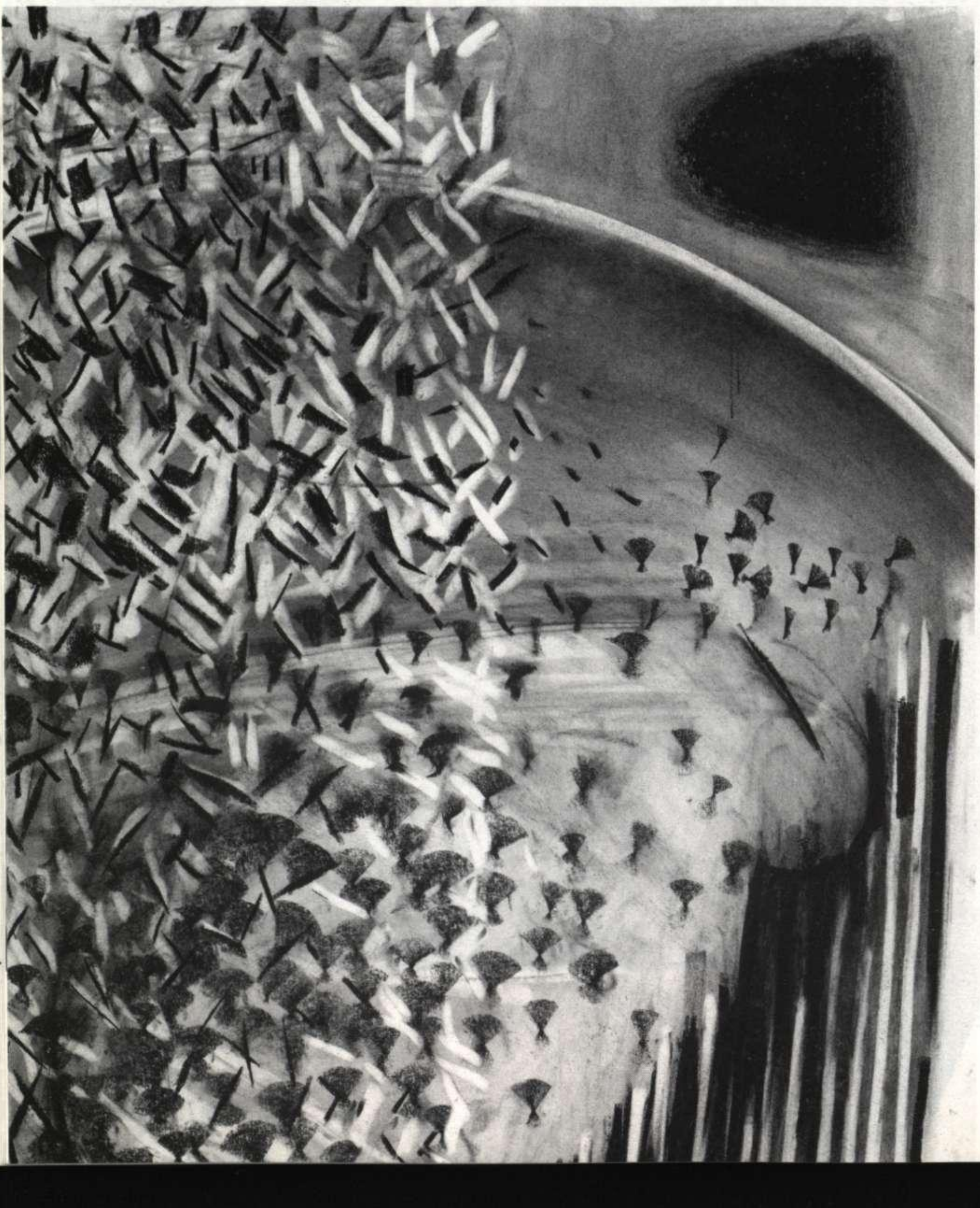
The works are like my flatmates, changing gradually, becoming richer in meaning, adapting to my moods.

There is one re-occurring shape, which to me is a soul, spiritual shape and sometimes a shield or mask. Some see this as a 'vaginal shape' (or have termed it so in the past) To me it is not — rather it is a broad template which originated as a soul space representative of my inner self — Still I am very much a woman artist so sexuality is certainly involved in my work (if more subtly).

But enough, I can't control different understandings of my art: So I suppose — woodlice; boats; shields; souls; vaginas; masks; lemons — its a "multi choice" show. Hope you enjoy it! ••



Drawing/Linda Wood



18 AUGUST–4 SEPTEMBER
New Works

WALLACE CROSSMAN

These works are about the viability of painting as language, as a means of communicating, of working out ideas and feelings by setting up a dialogue between the artist and the canvas and the viewer and the canvas. The expressive moments grow out of personal experience both of place and from the inscape that is fed by happenings, listening to music and reading. There is a diversity of input into these paintings, yet there is also a unity of purpose and intention. The interaction is between the real world of things and experiences and the painter's world of colour, marks, areas and paint quality. They are a result of a personal journey into the rich lands of painting. ••

Wallace Crossman

Rubber Man/Paul Rayner 1988

"BEYOND FOUR STRAIGHT SIDES"

Paul Johns
Trevor Fry
Paul Rayner
Grant Lingard

"A defensive response to an attacking world will not work, since it increases our own feelings of weakness and vulnerability. Only the fearful believe that defences protect them, not realising that they are caught in an endless chain of attack and defence. Yet defencelessness is strength and cannot be attacked."

J. Jampolsky

'Beyond Four Straight Sides' brings together the work of Paul Johns, Trevor Fry, Paul Rayner and Grant Lingard, four Gay artists that see the work of art as a means to put a face to the often anonymous and misunderstood term — homosexuality.

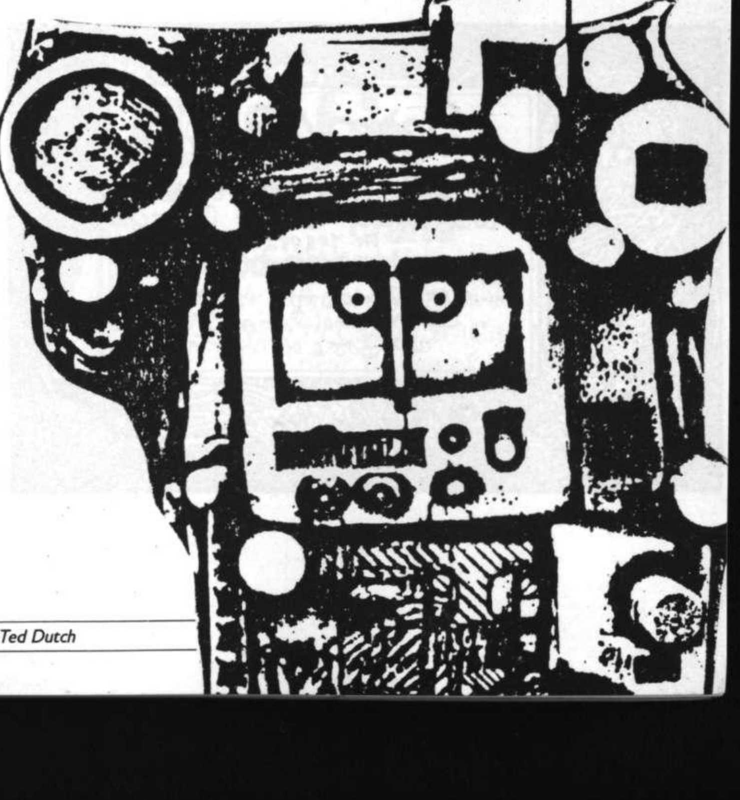
It is unfortunate that at a time when the media is saturated with coverage of homosexual issues, so little is presented from a Gay perspective and this ensures that the majority of representation given is negative. It would seem fear sells, and as fear breeds fear an ever increasing circle ensues. A circle that becomes more restrictive to any view that contradicts the fear by which it is generated. For the artists involved in this exhibition visibility is the key for change. The work included makes no claims to offer solutions nor does it set out to form a singular viewpoint or objective. Each artist presents a very personal and individual approach where the politics of sexuality is only one part of a more complex whole.

It is obvious that artwork alone cannot answer all the questions or change all the prejudice, at the least it offers a forum for discussion and at best a much needed stand of positive visibility for Gay men and hopefully an example for others to follow. ••

CLAY SHAPES '88

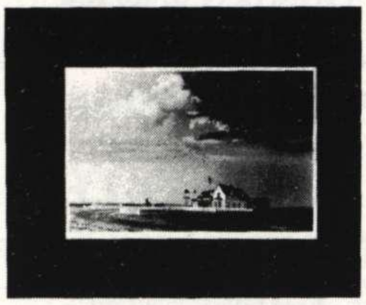
Clayshapes '88 is an attempt to bring together the work of leading N.Z. potters who specialise in the decorative and sculptural idiom. Organiser Barry Allom hopes the exhibition will compensate for a hiatus in exhibition ceramics here over the last year. With all major pottery exhibitions and awards in the North Island this year, Clayshapes '88 will give Canterbury people a chance to see outstanding small and larger contemporary wall panels and sculptural work not often seen here before.

Potters taking part (among them six North Islanders) are: Rick Rudd, George Kojis, Keith Blight, Ted Dutch, Andrea Barrett, John Crawford, Royce McGlashen, Steve Fullmer, Brian Gartside ••



Small Ceramic Figures/Ted Dutch

HALLS GALLERY LTD



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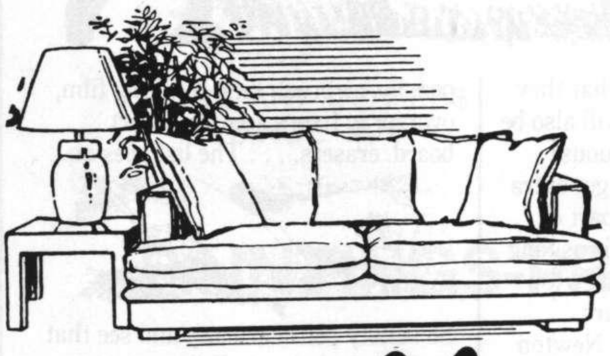

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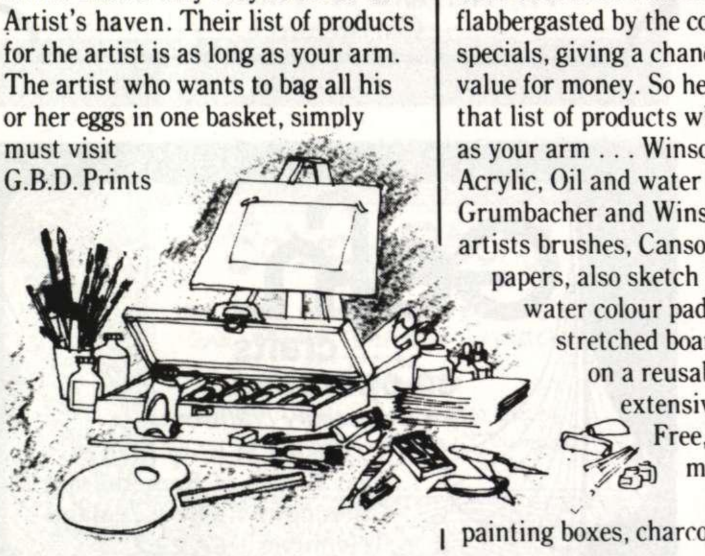

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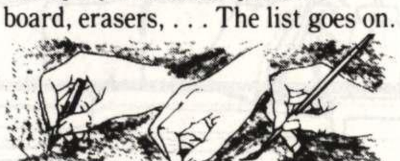

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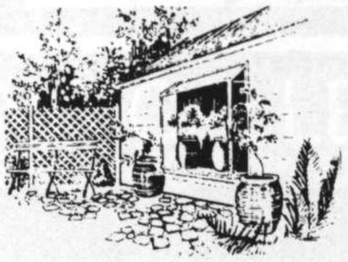

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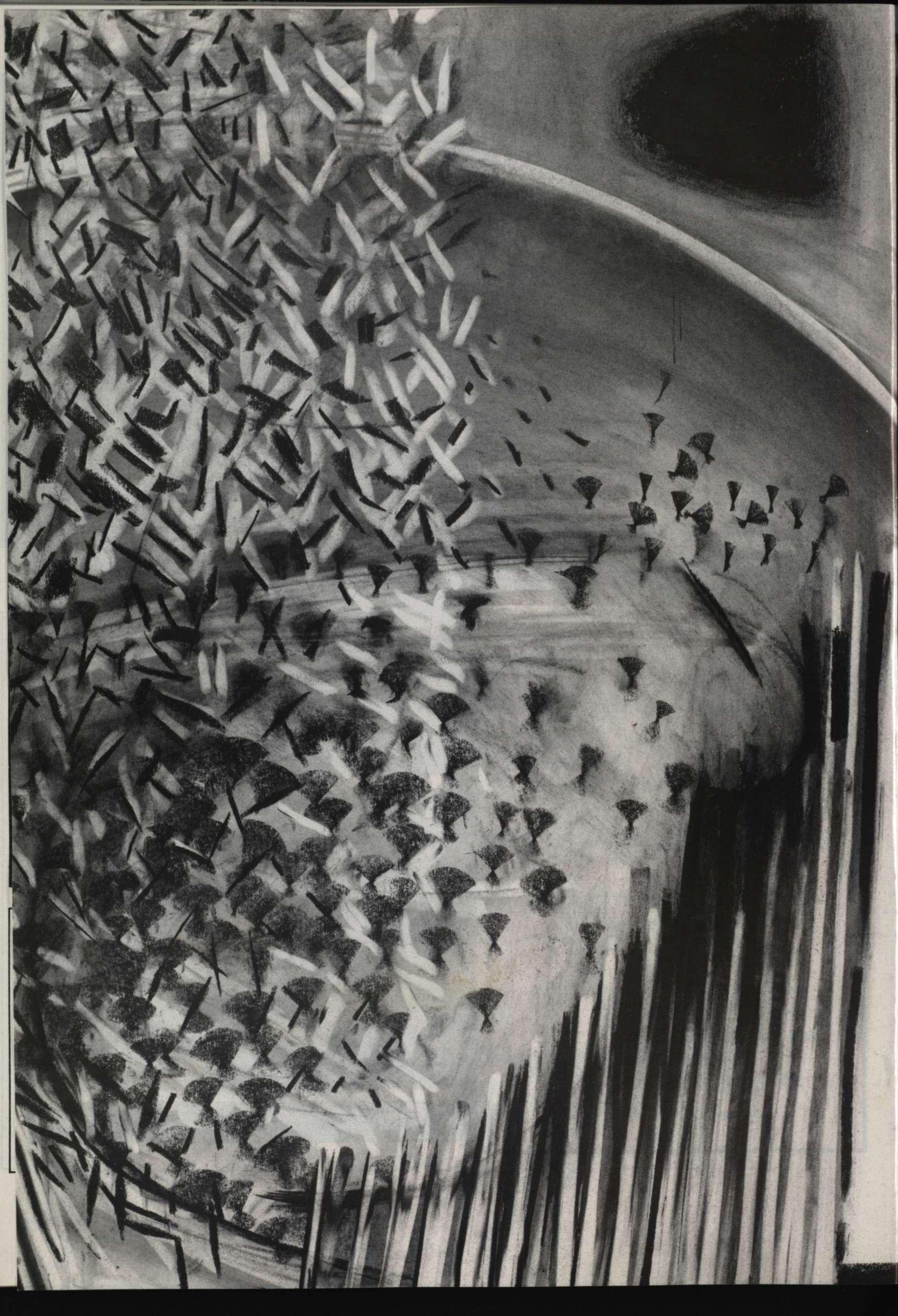
The Selling Gallery is situated on the ground floor leading off the Canaday Gallery. If you wish to view or buy artwork from our extensive stock, talk to Rona Rose, our gallery consultant or enquire at reception, or you may phone 667-261 for an appointment.